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Thus the Hellenistic skênê is the earlier skênê of the theater at Athens with or without paraskenia and elevated some 10–12 feet to accommodate the imported proscaenium.

An adequate criticism of this thesis and its supporting arguments would require a treatise. The author, who is a professor of the history of architecture in the Technical College at Stuttgart, frankly acknowledges his slight acquaintance with the literary evidence and is apparently ignorant of much of the recent literature upon the subject of the ancient drama. Opposed to Dörpfeld, he supports Puchstein and especially Bethe, whose *Prolegomena* is cited again and again with evident approval. Indeed, Bethe is his chief, not to say sole, authority for the history of the Greek drama, and his own views are colored accordingly.

There is a useful chronological table of the best-known theaters of Greece and Asia Minor (pp. 24–27), and a comprehensive discussion, with numerous excellent illustrations, of the vases, wall-paintings, reliefs, and mosaics which are supposed to reflect the architectural features of the Hellenistic and Roman stage-buildings. The list of the Roman theaters is a welcome summary. In point of illustrations this is the most elaborate single publication upon the ancient theater since Wieseler's *Theatergebäude*.

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The Birds of the Latin Poets. By ERNEST WHITNEY MARTIN, Associate Professor of Greek. Stanford University, California: Published by the University, 1914. Pp. 260. \$1.00.

This subject has now and then been touched by writers on natural science; witness Conrad von Gestner (*Historia Animalium*, 1551–58). Systematic cultivation of the field, however, dates from recent years. Prominent among the investigators are Professor W. W. Fowler, whose publications on birds began to appear in 1895, and Professor D. W. Thompson, who put forth in the same year *A Glossary of Greek Birds*, which now ranks as a standard work.

Professor Martin's book, which is similar in plan to the one just mentioned, gives us a "picture of the Roman attitude toward bird life as reflected in their greatest poets." The subject-matter takes the form of a check-list, each bird being made the subject of a separate article. At the outset of an article the author deals with the bird's name, listing the Latin, Greek, and English forms, as well as the modern scientific name and, if there be such, American literary parallels; e.g., "redwing" for blackbird or "redbreast" for robin. As regards identification of species, nothing new has been attempted. Next appear the titles of certain English and American poems

bearing more or less closely on the bird under discussion. The article concludes with a collection of Latin and English poetical quotations. Those in Latin are sometimes translated into English. Occasionally a whole poem is included. If the quotations are numerous, as under names like *cycnus* or *columba*, they are subdivided into groups according to subject-matter. We find now and then references to Latin prose authors and to modern journals. At the end of the book there are three rather full notes dealing with certain general aspects of bird life, and one on the derivation of *ruscinia*. The work is equipped with an explanatory preface, with bibliography and an index of citations from Roman authors. The quotations from modern literature, as a rule, show the names of the writers, but do not indicate the works from which they are drawn. One often misses the full citation. Misprints unfortunately occur: e.g., *Amor.* II, 37 for *Am.* II, 6, 37 on page 192; *Am.* 6, 29 for *Am.* II, 6, 29 on page 193. *Trist.* I, 6, 169 on page 218 is a false reference. The book is marred here and there by a lax English sentence and falls somewhat short of the ideal in logical arrangement.

On the whole, however, Professor Martin has rendered a good service and we shall profit by his work. He is an enthusiast and his observations are interesting. To the old question, for example, why the ancients often associated sadness with the song of birds, he answers:

This prevalent Roman feeling is due, in my judgment, to the widespread ancient belief in the metamorphosis association. Their favorite birds were not thought of merely as birds *per se*, but rather as human beings who had been changed into the birds in question. The nightingale and swallow were still Philomel and Progne. This is probably the clue to the rather curious choice of the swan and halcyon as typical song birds. This Roman point of view is the key to the interpretation of the rather frequent literal descriptions of actual metamorphoses scattered through the Latin poets. Horace, assuming before our eyes the form of a swan, is an example of this peculiar usage.

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Studi di Letteratura e Filologia Latina. By ETTORE STAMPINI.
Torino, 1917. Pp. 447.

Ettore Stampini, the veteran Turin Latinist, has collected in this volume, which is to be followed by others, his opuscula dating from the beginning of his professional career in 1880 and continuing to 1916. In the present volume ten articles are reprinted: four on Virgil, three on Lucretius, and one each on early Latin meters, the *Carmina Triumphalia*—their ribald character being apotropaic—and on the painter Plautius. In an appendix are several interesting Latin letters of congratulation, mostly in the name of his university, that are interesting for the ingenuity of the expression of modern terms in the classic language. The most valuable article is the one on the suicide of Lucretius, originally published in 1896, which is still the best and